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PRISCILLA JUNIORS' BASKETRY BOOK

A Lesson Book
for
Children

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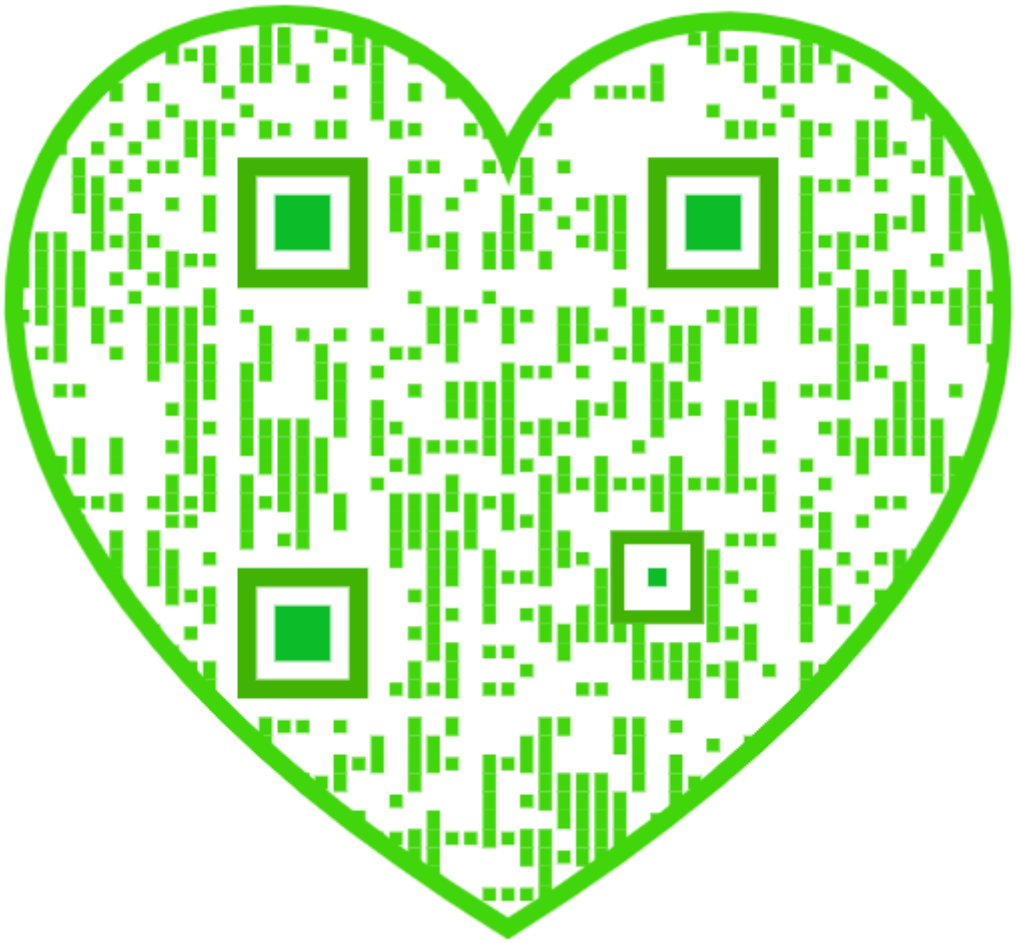

PRISCILLA JUNIORS'

BASKETRY BOOK

A Series of Graded Lessons for Children

BY

SALLIE C. FITZGERALD

Price, 15 cents

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Child at Work on Raffia

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Basketry for Children

WHEN the fascinating art of Basketry took such a hold on our Arts and Crafts people some few years ago, it was taken up entirely by seniors. Now, basketry is listed in the busy work and manual training courses in most of our public schools.

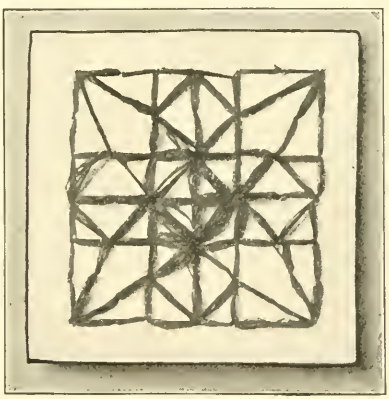
It is the aim of this little book to present work that can be done by juniors, and it will therefore be divided into grades corresponding to those in the schools.

Kindergarten Work

SIMPLE things in raffia are about all that can be attempted here, and the easiest of these is a sewing card with the design done in colored raffia. The original of the illustration was made by a child five years old. It was done in red and green raffia, without any help from the teacher.

It is suggested that the teacher make her own cards, as the holes in the ordinary sewing cards are a trifle too close for raffia.

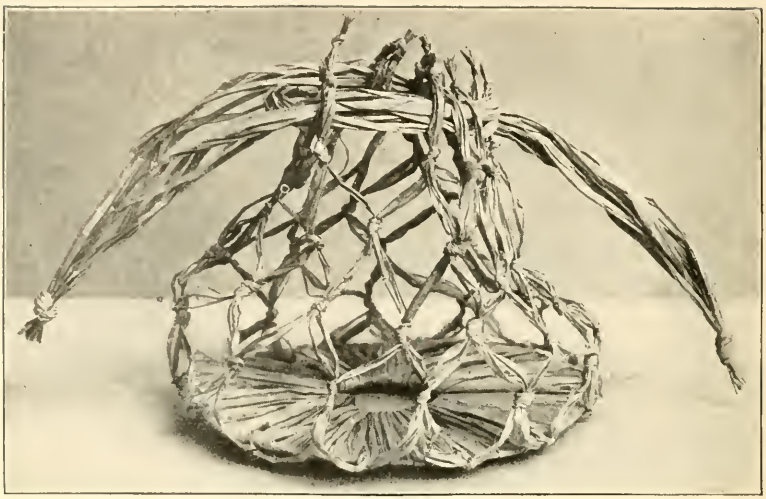
Plain, medium-weight cardboard is used, and it is ruled off, and the holes made at regular intervals with an awl or other sharp instrument.



Sewing Card

With these simple little cards and a few strands of bright-colored raffia, children can work out many pretty designs, and not only keep their little fingers busy, but also cultivate their imagination at the same time.

Next comes knotting or tying with raffia, and on the following page is shown a bag which the children can easily make, and will also find useful.



Kindergarten Bag

Bags like the one shown above can be made by children five years old without much help from the teacher.

A circle of cardboard four and one-half inches in diameter is cut, containing a one-inch hole in the middle. Then this cardboard circle is wrapped closely with raffia, and when finished twelve threads of raffia are tied on with the knot at the outer edge of the circle. Each two threads are then tied together in a plain knot about one inch from where the raffia is tied on, or one inch from the base. The next two are tied, and so on around the circle. Then another row one inch above that is tied until we have four rows, when each two threads of raffia are tied tightly together, thus forming a loop somewhat smaller than the other meshes.

Basket

These loops take the place of a casing, and a few strands of twisted raffia are drawn

through each way, like a drawing-string, and tied, to carry the bag by.

The bag may or may not be lined. The lining, of course, would have to be put in by the teacher, and could be an ordinary bag, about eight inches deep, with a four and one-half-inch circular bottom, and tacked in around the top and bottom.

First Primary

IN this grade Kindergarten work can, of course, be repeated, and then braiding may be taught. This latter is not so easy for little fingers as it sounds. It has been generally conceded by teachers of the work that weaving is learned more quickly and neatly than braiding.

For this reason braiding should be persevered in throughout the year, and toward the close of the term many little articles

Doll's Hat

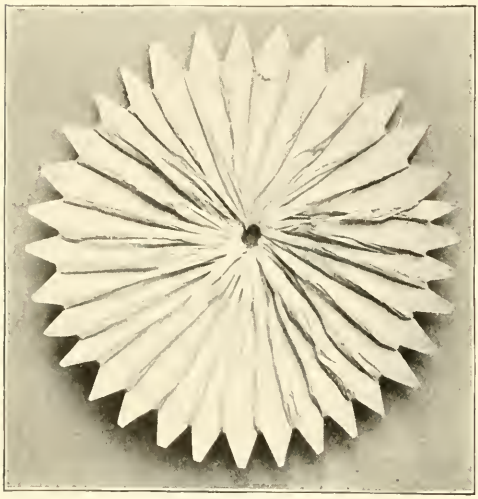
may be made from braided raffia, such as hats, mats, bags, etc., the work being started at the centre and each braid sewed to the last with a fine thread of split raffia.

A few such articles are here illustrated.

Purse

Purse. The little purse is made of smoothly braided raffia sewed around to form a small mat. Another mat is made the same size, then the two are sewed together half way around the circumference, and a braided handle is sewed to the sides.

Woven Raffia Mat. A circle four inches in diameter is drawn on straw-board, and the edges nicked like the teeth in a comb, making an uneven number of nicks. String this loom with raffia, as shown in the illustration, by making a tiny hole in the centre and wrapping from there around each tooth. Both sides are alike, and the raffia is fastened by tying in a small knot after carrying around the last time.



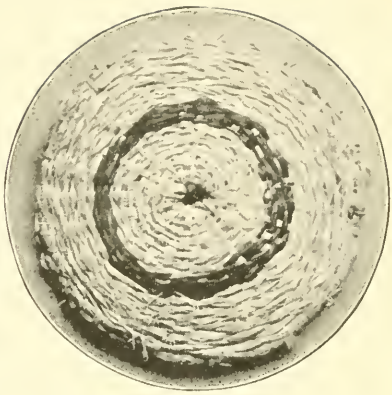
Loom

Now thread a needle with raffia and place back of one of the loom threads, in front of the next, and on around, going over, under, etc., as in weaving. Put in a narrow stripe of color for variety, and when the raffia gives out tie on a new strand, covering the knot the next time around.

Do both sides exactly alike, cut off the teeth and buttonhole the edge, going through both straw-board and raffia.

To make the fringed mat, make and string a straw-board loom as above, but weave one side only. Then cut the raffia loose at the centre on the side which is not woven, buttonhole and make a spider-web in the centre as follows: Thread a needle with raffia, putting a knot in the end. Catch through any place near the inner circle and take a stitch across the hole, then across the other way, and across diagonally. Weave in and out a couple of times with the needle of raffia, thus filling up the centre hole. Take from the loom and tie each two strands together on the edge. Then tie the edge full of raffia and cut short for fringe. The little mats can do duty

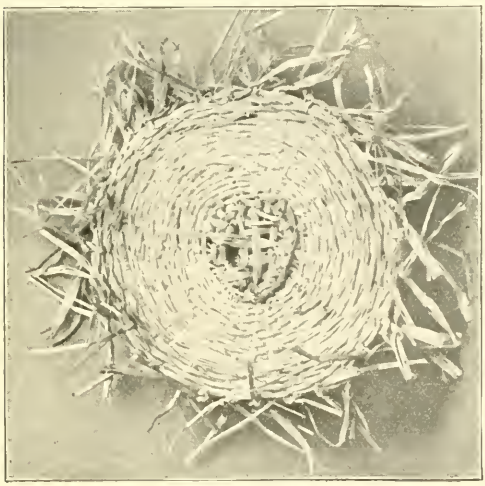
for bag bottoms. There is room for only a few illustrations, but the children can make many other simple articles.



Mat

Doll Parasol. Make a base like the fringed mat, omitting the fringe and buttonholing the edge instead. Cut a piece of reed five inches long and sharpen one end to a point. The reed must be as thick as the hole in the centre of the mat. Push the pointed end through the hole, making a handle for the parasol. Color the handle with dye or water-colors to match the raffia top.

Pincushion. Take smoothly braided raffia and sew together as though starting a doll's hat. When a circle two inches in diameter has been sewn together, turn up an edge, making it two rows around. Sew in a pincushion, stuffed with wool or wheat bran, to exactly fit this tiny basket.



Fringed Mat

Holder for Ball of Cord. Take a long strand of raffia and loop the middle around the finger, and in this loop tie seven other strands. Take any two pieces and tie together in a hard knot about one inch from where the raffia is tied on. When the row is completed tie two more rows each one inch from the last. Slip in a ball of cord and tie the loose ends of raffia with a smart bow of ribbon.

Third Grade

For illustrations, see page 9

BY the time this grade is reached the children have had some little experience with raffia, and will be able to do pretty good work. Page 9 contains a number of articles here described, and all of which can be made by Third Grade pupils.

Number 1. Knotted Bag. Cut a strip of bristol-board 2 x 12 inches. Sew the two shorter edges together and wrap with raffia. Tie twelve strands of raffia around this in knots equal distances apart and knot the loose ends, two pieces together all the way around, as we did the kindergarten bag on page 4; the closer the knots the finer will be the mesh. When four rows have been tied, draw all loose ends together for fringe and tie with a ribbon. A ribbon handle is also attached.

Number 2. Napkin Ring. Nine small brass rings are used for this attractive and simple napkin-ring. Each ring is buttonholed with fine raffia, and ribbon woven in and out to hold them together. The ribbon is fastened in a short bow.

Number 3. Penwiper. Weave a mat on a four-inch loom. Cut from the loom and buttonhole the edge. Cut a couple of pieces of chamois or flannel the size of the mat, scallop the edges with the scissors and fasten to the mat by sewing through the middle with raffia, which is tied in a bow on top of the mat.

Number 4. Needlebook. Cut a three and one-half inch circle of bristol-board, cut a small hole in the middle, wrap smoothly with raffia and make a spider-web across the middle. Make another circle exactly like it. Cut several small pieces of flannel with scalloped edges the size of the circles and fasten all together by placing the flannel between the two mats and sewing all the edges together for a little way. Directly opposite this fastening sew a small piece of ribbon or raffia to each circle; thus the booklet may be tied shut when not in use.

Number 5. Scissors Guard. A small brass ring is buttonholed with raffia, and in this ring are tied six broad strands of raffia. Pin the ring to the knee, and with a needle threaded with raffia weave under and over until about four inches have been woven. Fasten the thread and dividing the original six

Third Grade Work

strands into two groups of three strands each, fashion each group into a braid and finish with a tassel, or simply tie the scissors on without a tassel.

Number 6. Pinball. A cardboard circle two inches in diameter is pierced in the middle and wound with raffia. Another circle the same size is made and the two placed together and the edges buttonholed, the stitches being as close together as possible. Stick the rim full of fancy headed pins and hang up by a small loop of raffia fastened to the edge.

Number 7. Match Scratcher. Take a sheet of cardboard or straw-board three by five inches and prepare a small loom. Across the top, equal distances apart, punch an uneven number of holes. Repeat at the bottom. Place a stick or stout wire across the top and bottom (through the end holes) to keep the raffia from pulling when the weaving is begun.

String this loom with raffia through the holes from top to bottom. Now thread a needle with raffia, and beginning at the upper right-hand corner weave under and over until the loom is full. Buttonhole the edges and cut from the loom. Now cut sandpaper the size of the oblong mat and sew to the mat all around the edges. At the middle of the top fasten a loop of raffia to hang by.

With a little thought these mats can be put to many uses. For instance, the loom may be square and a pillow-top made on it. In that case thick fringe should be tied all around the edges.

Number 8. Another Match Scratcher. From smooth bristol-board of some pretty color cut a five-pointed star on a six-inch diameter. Draw any pretty design, punch holes with a large darning-needle and work the design in a contrasting color of raffia. Cut a star of sandpaper the same size and sew to the back through every point. Hang by a loop of raffia tied through one of the points of the star.

Hair Receiver (not illustrated). Make a base as described in the kindergarten bag on page 4. A narrow strip of cardboard as many inches long as the base is inches in circumference, has the edges sewn together and is wound with raffia for the sides. Make a spider-web over the hole in the base, thus filling up the centre hole, and sew the sides and base together with raffia.

Make another base like the first, leaving a larger hole in the middle and not making a spider-web across this hole. Sew to the sides all around the edge, making a hair-receiver.

Fourth Grade

For illustrations, see page 13

Number 1. Baby's Moccasin. Cut from cardboard a small slipper sole. A good plan is to set a baby shoe down on the cardboard and draw around it. Punch twenty-two holes around the sole equal distances apart and not too near the edge. Draw raffia through the holes and tie the knots, not on the edge, but on the inside of the sole — say directly over the hole through which it is drawn.

If the sole is now pinned to the knee the work will progress much better. Take any strand of raffia and tie to the next in a small hard knot almost one-half inch from the edge of the sole. When the raffia has been tied all around begin a new row, making the mesh slightly larger at the toe and heel. The first row may be tied with the raffia out flat, but the others must be upstanding, in order to shape the slipper.

When two or three rows have been tied, turn the sole upside down and pin to the knee and, using a long strand of raffia, or one of the loose ends, if long enough, tie all of the strands to it. Draw the raffia rather closely over the toe and heel. Cut off fringes, and through the little casing just made run a strand of raffia, which is tied around the ankle to hold the moccasin in place. An industrious child can thus fit out her doll with numberless pairs of slippers.

Number 2. Handkerchief Bag. In a small brass ring twenty-one strands of raffia are tied at the middle of each strand. Take the left-hand piece of one couplet and the right-hand piece of the one next to it and tie together about an inch from the ring. Tie all around, and three-quarters inch above make another row. When five rows have been tied, finish, as we did the moccasin, by tying every strand to a long strand of raffia. Tie two or three times to make sure of a tight knot.

The bag has a lining with a casing and draw-string of silk cord. In tying the rows of knots each row must be tied a tiny bit nearer the last one to give the bag shape.

Number 3. Another Bag. Start just like the bag above. When two rows have been tied take each three groups of two and tie in a knot and then braid for two inches. This makes seven braids. Fasten each braid by tying tight with fine

raffia, or by tying in a tight knot, and cut off the fringes. Line with a plain lining of silk or sateen. The braids should come to the bottom of the casing and be tacked fast.

Number 4. Square Mesh Bag. On a ruler tie a strand of raffia (the middle of the strand) around every inch mark, leaving every two ends to hang down. Begin at the left, and letting the first strand hang, tie each two together in a row of knots. Tie six rows each time, leaving one strand to hang free at each end. Slip from the ruler and tie the loose strands.

Before taking from the ruler, each row will have a knot less than the row above, but when finished the bag will be square. Line the bag and use the row of loops that held the raffia to the ruler for a casing through which the draw-string goes. Finish bag at the bottom with fringe made by tying raffia in the last mesh.

Number 5. Blotting Pad. Cut from cardboard an oblong three by six inches. With a knife make a slit two inches long directly in the middle, running lengthwise of the oblong. Thread a needle with raffia and wind smoothly from the slit around the edges of the cardboard.

Draw lines from each corner to the slit, and when winding and the corner is reached, sew the raffia into the line, and when the corner is nicely turned begin to wrap again. Cut several pieces of blotting-paper the size of the oblong and tie all together at the centre of the six-inch side with a bit of raffia.

Number 6. Handkerchief Holder. A square of cardboard four by four inches is made just like the blotter (No. 5 on this page), except that there is no slit. A second square the same size is then made exactly like it. The two pieces are laid together and held together by a band of elastic which has been slipped into a piece of ribbon shirred at each side and tied on top in a bow. Handkerchiefs are slipped between the two squares.

Number 7. Valentine. From straw-board cut a heart four inches long and cut a small heart out of the centre. Wrap smoothly with deep red raffia, catching through with the needle at the outer edge, and paste a small picture over the heart-shaped hole in the centre. Buttonhole the outer edge to give a neat finish. Paste a piece of stiff paper cut in heart-shape over the entire back to hold the picture in place.

Number 8. Doll's Hammock. Cut a stiff cardboard loom

Fourth Grade Work

six by nine inches. Place so that the six-inch end is horizontal, and three-quarters of an inch down draw a straight line across the loom. Find the middle of this line and one-half inch above it make a dot. Now draw a curved line from end to end above the straight line, passing through the dot. Repeat on the other end. On both curved lines make dots, twenty-three on each line, equal distances apart, and punch holes in the dots. Draw intersecting lines from corner to corner of the loom, and in the angles thus formed above and below sew two small brass rings.

Thread a needle with raffia and fasten in the upper ring, letting an end hang out. Take up to the first hole in the upper right corner, A, down across the back to the corresponding lower hole, A^1, up to the lower ring, fasten, back down to the second hole in the bottom and up to the second hole in the top. Do this until all the holes are filled, not crossing the raffia from ring to ring, but each time it goes through a ring it goes back to the row of holes on the same side, then across the back to the opposite row. If the raffia gives out, tie on a new strand and proceed as before. Fasten both ends by weaving in and out a few times close to the rings.

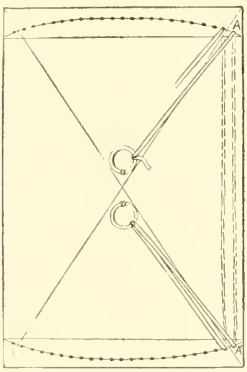


Diagram of Loom for Doll's Hammock

Start the weaving close to one of the rings. Fasten the raffia in a knot around the first strand in the loom and weave under and over. When the raffia gives out tie on a new piece and cover the knot with the weaving.

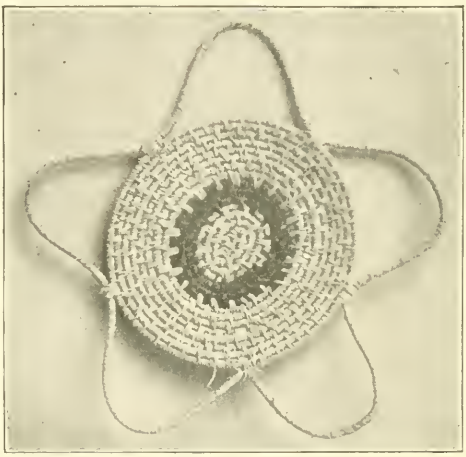
When the top of the loom is reached fasten the raffia and, beginning at the other ring, weave from that to the bottom. Then weave on the other side, the back of the loom, being careful not to pull the weaving, or the hammock will go in towards the centre. A good way to avoid this is to weave from one end to the middle. Weave closely but not tightly.

When about seven rows have been woven from each end, weave four or five rows with a contrasting color to form a stripe. Take from the loom by breaking the loom on the curved lines of holes and buttonhole each ring with raffia. Finish by tying a row of fringe on each side just below where the hammock is curved.

Fifth Grade

REED AND RAFFIA STITCH WORK

IN this grade the children are ready to begin with reed work in connection with their raffia, and while this work is, of course, more difficult, it is intensely interesting, and the possibilities for developing baskets, trays, etc., are limitless. On the next page are several examples of the simpler forms of reed and raffia work, and these are followed by details of the construction with explanation of the work, with directions for handling the material.

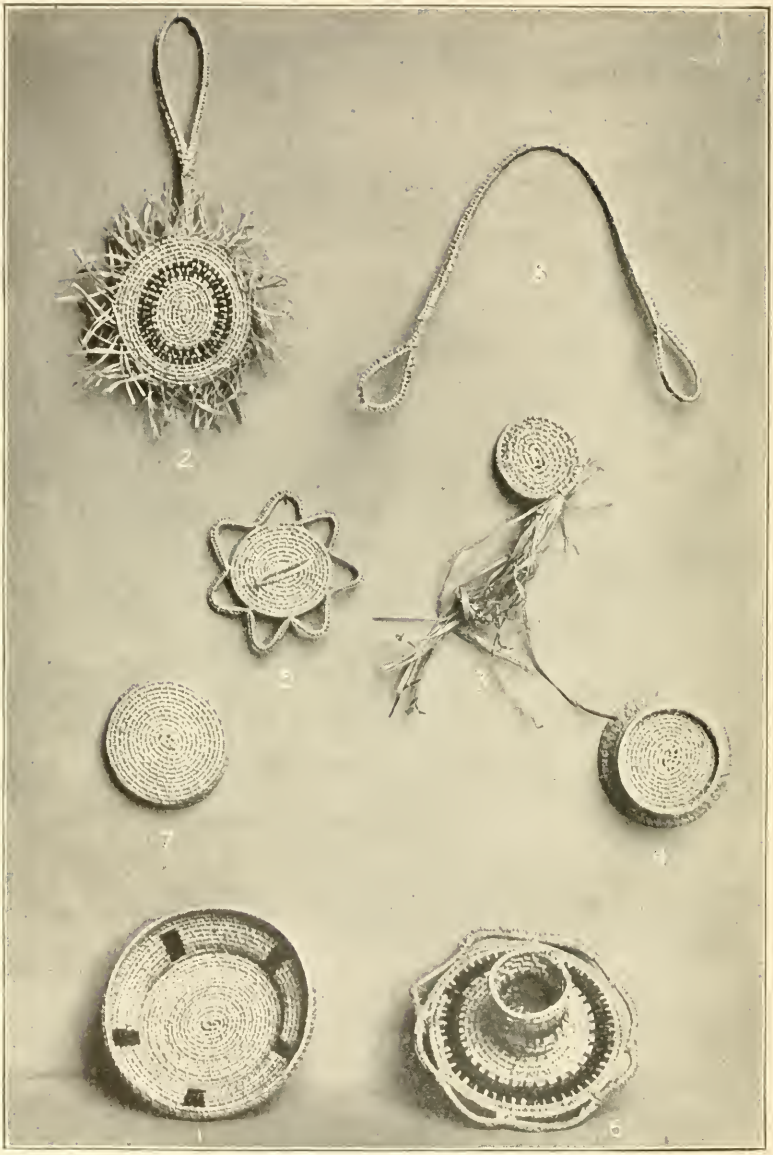


Card Tray

The card - tray shown on this page is of reed, wrapped and stitched together with raffia. When the reed has been soaked until very pliable, with a sharp knife shave one end to a point. Wrap this point for an inch or so with raffia and bend around in a circle. Wrap again and take a stitch into the first row, and so on around, wrapping several times (away from the person) and then taking a stitch.

When the tray is four inches in diameter, wet the end of the reed that has not yet been used, wrap closely with raffia and make scallops all the way around the edge, sewing tightly to the last row of wrapped reed.

In all stitch work the reed should be damp enough to be pliable, but not wet enough to make the raffia wet, for in the latter case the work will be rather loose when it gets dry. Be careful to make the stitches run the way the raffia is wrapped, so they will not be too plainly seen. When a strand of raffia is almost used, wrap a few times around the reed, and over that wrap the end of a fresh piece and then take a stitch,



Reed and Raffia Stitch Work — Fifth Grade

DESCRIPTION OF ARTICLES ON PAGE 16

Number 1. Stitch Basket of Reed and Raffia. Start a base like the card-tray described on page 15. When the base is as large as desired begin the sides by coiling a row directly on the last row of the base and stitching the same as in the bottom. The next row goes above the last one, etc. Putting each row directly above the last makes the sides straight. If each row is held out a little the sides will be curved. Finish at the same part of the basket where we started to turn up for the side. Shave part of the reed away to a point and stitch down to the last row, or finish with an edge like that shown on the card-tray.

If it becomes necessary to use a new piece of reed in the course of making a basket, shave off the upper side of the old piece and the under side of the new piece about an inch from the end, place together and wrap a couple of times with raffia, to hold before it is stitched. If a second color is desired, lay an end of it along the reed under the raffia with which the stitching is being done for an inch or so before desiring to use it.

This basket has a base of natural color, and sides touched with contrasting color thus: When two rows have been stitched on the side, divide the last row into five equal parts, and at each point take four wraps of some contrasting color. Stitch six rows and drop the extra color, finishing the basket in the natural color.

Stripes and many simple designs may be put in these baskets with little trouble.

Number 2. Fan of Reed and Raffia. Make a base as for a stitch basket, as in No. 1, and finish without an edge. Now take a piece of reed which has been previously soaked, bend in the middle, bind the two ends together, and wrap or buttonhole this loop with raffia. Sew the ends fast to the middle of the mat and out to the edge. The looped part extends below for a handle. Thread the needle with raffia, and in the last row put strands of raffia very close together, which are tied and cut short into fringe.

Number 3. Detail of Basket made entirely of Raffia. Take twelve strands of raffia and hold firmly. Thread a needle and wind the strands for a short space, then, using the twelve strands as a foundation, proceed as with the basket of reed

and raffia, with this slight difference — instead of stitching between the rows, catch in the middle of the preceding row. Turn up and finish the same as the former basket. In finishing, gradually omit a strand of the foundation until the end is properly sloped. When the raffia foundation gives out, add new strands, trying to add one or two at a time, as this will be found much easier than adding an entire new bunch.

Designs may be put in these baskets the same as in those having reed for a foundation. Twine may also be used for a foundation, and with a little care such a basket will be as solid as one made over reed.

Number 4. Foot for Raffia Basket. Make a basket in any color and design, following directions in No. 1. When entirely finished turn the basket upside down, shave a piece of reed to a point, wrap with raffia a few times and stitch to the base; lay the reed on the place where the basket was turned up and work from right to left as though making the sides of a basket. Hold each row out slightly, put on three rows and finish as we did the side of the basket. If the body of the basket contains a design repeat this in the foot in a smaller pattern.

Number 5. Lid for Raffia Basket. Make a flat mat like the base of a stitch basket. Make as large as the base of the basket it is intended to cover and add a fancy edge like the one shown on the card-tray on page 15. Take a piece of reed four inches long, point each end and lay together, thus forming a ring which is wrapped with raffia and sewed to the middle of the top of the lid. Sew the lid to the basket for about an inch, leaving it loose enough to work like a hinge. Small rings like the one on this lid are nice sewed to the sides of raffia baskets for handles. They should be sewed on with raffia.

Number 6. Holder for Toothpicks or Matches. Start a base as though starting a stitch basket of reed and raffia. Make eleven rows of natural color raffia, then three rows of some contrasting color — brown is used here. Now two more rows of natural color and then finish with a looped edge like the card-tray. This edge has eight loops. A good way is to divide the base into eight equal parts and stick a pin into each place. After the edge has been wrapped and securely fastened at each point, buttonhole all around it with natural color raffia.

Now point a piece of reed, wrap a few times and lay on the

fifth row from the centre and stitch a couple of times. Wrap and stitch until a small circle is completed in the middle of the original base. Coil another row on this one and so on until five are done in the natural color, then three of brown and five of natural color, which finishes the top.

Number 7. Cover. This cover has a foundation of reed, and is stitched with raffia exactly like the base of any stitch basket. Stitch together one more row than there are in the base of the basket for which the cover is intended. Turn up and stitch four rows, keeping them quite straight. The same cover could be made to fit a tumbler.

Number 8. Handle for Raffia Basket. Select a long piece of rather heavy reed, soak well and bend each end up to form a loop. Fasten securely with raffia by starting at one loop, wrapping around the foundation to the next loop. Then wrap smoothly or buttonhole the entire handle, including the loops. Fasten handle to basket by stitching the loops firmly to opposite sides.

A bundle of raffia also makes a good foundation for a handle, as it may be bent into almost any shape without breaking.

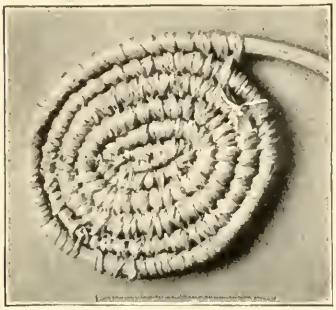
Detail of Reed and Raffia Plate

The details of a basket — start, finish, handle, etc., are of much importance, and therefore, it is well to have the raffia smooth and the stitches even. If the raffia is split into strands of uniform width the work, while a little slower, will be much more effective. Also the finer the reed used for the foundation the prettier and more dainty will be the basket.

Plate of Reed and Raffia. A plain base is stitched in the following manner: Start a row or two, as we did the very first raffia basket, then wrap the raffia several times towards the person and stitch up through the preceding row. Now wrap once more towards the person, and this time bring the thread between the rows and over the stitch that holds them together from left to right, then immediately wrap under again and continue as before. This leaves an open space

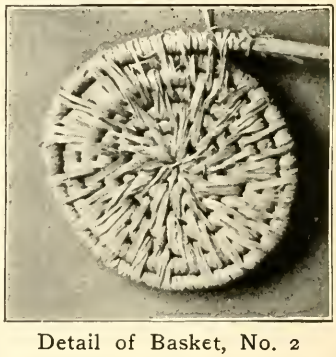
between the rows which are held together by tiny knots (see detail on page 19). The work is alike on both sides.

Be sure each time a stitch is taken that the needle goes between two knots. A basket done in this stitch will work up faster on account of the open pattern. When this base is sufficiently large, turn up for the sides, but instead of keeping the rows straight, slant them **out**, so that the basket will be almost flat like a plate. Turn upside down and stitch on the base two rows for a foot (described in No. 4). The exact number of rows for this plate can scarcely be given, as the sizes of reed vary greatly, but a plate or saucer of the right size would be a good copy.



Detail of Basket, No. 1

Two stitches that make attractive baskets are shown on this page. Detail No. 1 is described first. Wrap the end of the reed for a little way, then double it around and wrap this tiny loop together, so as to have something to stitch to. Now for the next row, take the raffia under the reed, then over, under again, and take the stitch from the bottom up. This makes the stitches pretty close, but it also makes a very firm basket.

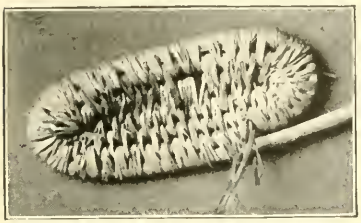


Detail of Basket, No. 2

Detail No. 2. Start as in Detail No. 1 and take the first stitch up through the centre. Now wind around once or twice and stitch down through the centre. Continue until there are three rows, then continue wrapping several times, and then the stitch goes across the next two rows and down between the rows.

Thus we wrap and then stitch across three rows, counting the one being wrapped. In putting the needle through do not pierce the previous stitches, but put them very close together. As the base becomes wider more stitches will have to be put in.

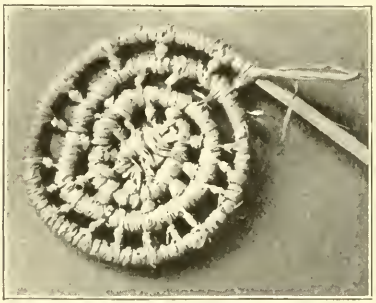
Detail A is a good stitch to use in making oblong baskets. Take a well-soaked piece of reed and wrap loosely with raffia for over an inch. Double this around and wrap over both pieces, and in coming to the under side slip the needle through it, taking a stitch to hold firmly. Now wrap once and take a stitch between the rows directly through the raffia from the bottom side up. Continue wrapping once and stitching once in this way until the basket is completed. If the reed is not very wet it will break when the corners are turned.



Detail A for an Oblong Basket

Detail B is a decidedly open, lacy stitch. When the coil has been started in the usual manner proceed in this way. Wrap a couple of times and take a stitch from the top down and then wrap once more, and instead of pulling the raffia tightly, bring it under and wrap around this loose stitch from right to left three times, making the wraps one above another to make a long stitch and continue as before.

These different details are merely to show the different stitches which may be used in making basketry, and all of them should be practised and mastered, then applied to some of the shapes given on page 16, or to any other styles of baskets which one cares to make. If a very close effect is desired, use Details Nos. 1 and 2 on page 20, and for an open effect, use either the stitch shown on page 19, or Detail B, which is shown on this page.



Detail B for an Open Lacy Effect

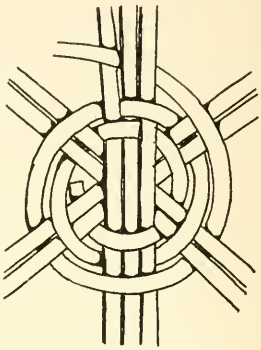
Any desired colors may be used in working out these stitches, and it is well to remember that the beauty of the basket depends to a great extent upon the color combination. Wood colors, the deep rich browns and dull greens in various tones are all very pleasing to the eye.

Sixth Grade

REED WORK

BY the time the child has made one or two stitch baskets he will have some knowledge of handling reed, and will be ready to make plaques and baskets entirely of reed. It is a mistake to put reed work in the grades too soon. Sixth Grade is about right. If put in lower grades, the teacher usually has to do most of the work.

First of all the reed must be well soaked and pliable, and the weaving must be done with finer reed than that used for the spokes. A Sixth Grade pupil will not have much trouble in making the little basket which is illustrated on this page.



Showing how the Basket is Begun

Cut seven spokes, each eighteen inches long, and cross them in the middle, three one way and the other four diagonally in twos like the spokes in a cart-wheel (see detail). Take one end of a long weaver and place back of a group of two, across the next group of three, under the next two, and so on around, then over the first group of two and around that way. Upon going around this way the weaver will have to go under the first spoke in the group of three to make it come out even.

A Simple Basket

Now separate the spokes and weave back of one, over one, etc. Hold weaver and spokes firmly to a table or desk with the left hand and weave with the right. At this point we must insert an extra spoke, sticking the end in the middle between any two spokes. This

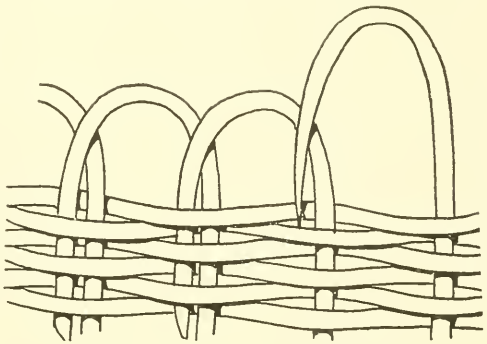
gives the odd number, which is necessary in the under and over weave. The new spoke must be half as long as the original ones.

See that the spokes are separated equal distances apart, and when we have woven a circle two and one-half inches in diameter, take a pair of pliers and squeeze each spoke and bend it up. Continue the weaving as before, the upright spokes forming the sides of the basket. When one and one-half inches high push the end of the weaver down beside a spoke and cut off. The spokes should be slightly held out during the weaving, except the last time around, when the weaver should be pulled a trifle tighter.

Now take any spoke and bring back of the next and push down beside it between the weaving and cut off (see detail of edge). Do this all around, making an edge to the basket. When a weaver is used up, place another one beside it, edges overlapping behind a spoke, and continue the weaving as before.

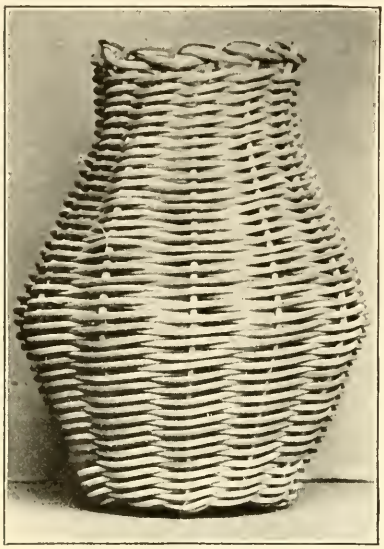
This is the simplest and most common weave, but it does not make a very strong basket, especially if fine reed is used.

Following is a description of another weave, which, when completed, looks like the above, but is thicker. Lay the base spokes as before, and this time the extra spoke may be omitted, as this weave may be used with an even or an odd number of spokes. Take a long pliable weaver and double it in loop fashion around a group of spokes. Then take the half on the left around the next group and the piece on the right around the one next to that, and so on around, then separate the spokes and weave the entire basket thus: First one piece, then the other, always using the piece to the left first, and always weaving from left to right (see detail on page 30). Be careful to keep the bottom flat and the sides even when starting them.



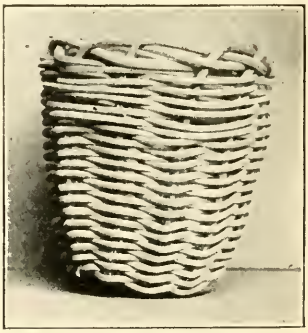
Detail of Edge of Basket

Reed Holder for Pencils and Brushes. Cut six spokes, each sixteen inches long. Place three horizontally and the other three vertically across the middle. Double a weaver slightly finer than the spokes (see description, page 23) around any three spokes. Weave closely around the groups twice, then separate the spokes evenly and weave around twice. Turn up the sides and hold the spokes rather straight for two inches, then gradually begin to press them in, at the same time slightly tightening the weavers. When five inches have been woven, finish off the weavers as before described, being sure to finish backs of the same spoke which was used in starting the weaving in the base.



Holder for Pencils and Brushes

When the few remaining inches of spokes have been thoroughly wet again, fashion them into the following edge. Take a spoke and lay it down back of the one next to it on the right, across the next one, and back of the next, where it is cut off. Do this all the way around. It makes a closer edge than the one described for the first basket.



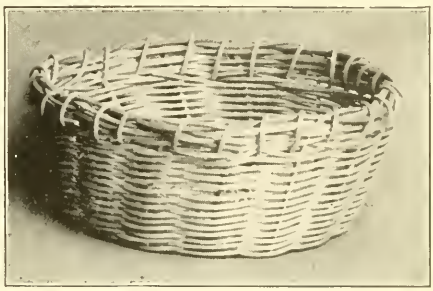
For Toothpicks

Holder for Toothpicks. The second illustration on this page shows a toothpick-holder, and is made as follows: Cut five pieces of reed, each twelve inches long. Lay the three pieces horizontally and the two across them.

Double a piece of reed around a group of three and weave around once. Separate the spokes and weave around again. Turn up the sides and weave fourteen rows and then, instead

of weaving around every spoke, take two at a time and weave five rows this way. Fasten the weaving and put on an edge like the one described for the pencil-holder.

Basket made on Separate Base. The illustration on this page shows a basket made on a separate base. Cut seven pieces of reed, each seven inches long and cross them as before described. Double a long weaver and weave around the groups two or three times, then separate the spokes and weave around each one until the spokes are covered. Finish off the weaving by sticking each end down between the weaving beside a spoke. When the spokes are separated it will be seen that there are now fourteen. Cut fourteen more spokes, each ten and one-half inches long, and place one to the right of every base spoke and push down between the weaving. Now with the pliers pinch each one close at the base and turn up for the sides. If a very firm basket is desired, place two spokes at every base spoke, one on each side of it. Take two long weavers and put an end of each back of two spokes. Weave as for the base.

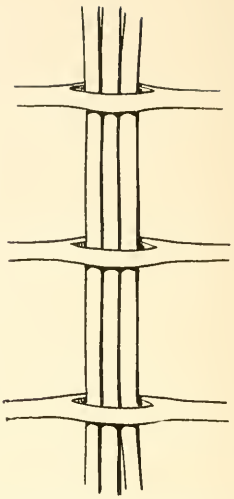


Basket on Separate Base

When fourteen rows have been woven, fasten the weavers, make the remaining part of the spokes very wet, and make the following edge. Take any spoke and bring it back of the next, over the next, etc. Keep on weaving it in and out as far as it will go. Do the same with the next, then the next, etc., until all have been used. The ones toward the last will be a little more difficult, as nearly all are bent down, and one must take an awl and loosen enough to get them through. However, if one counts, there will be little trouble in getting them in the right place.

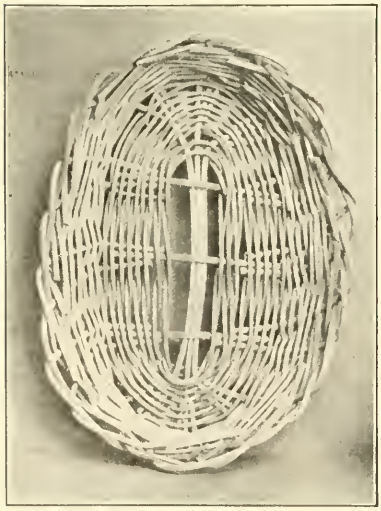
Now take a long weaver and put the end down through the weaving close to a spoke on the outside of the basket; take over the rim of the basket and bring through to the outside of the basket again between the rim and the last row of weaving. Take back over the rim again and bring through about one-half inch to the right. This forms a binding.

Pen and Pencil Tray on Oblong Base. Cut three spokes, each eight inches long, and three, each three and one-half inches long. Lay the three longer ones close together vertically. Across the middle place one of the shorter ones, and two inches on each side of it place one of the other two. A good way to fasten them is to pierce the middle of each of the shorter ones with a sharp knife and slip the longer ones through (see detail). Double a long weaver around one of the shorter spokes, then weave around twice, using the three spokes as one. Now continue the weaving and separate the ends, going around every spoke.



The Short Spokes are Split and the Long Ones Slipped Through

Be sure to press the weaving (especially on the sides) close to the middle spokes, but do not pull tight enough to draw the short spokes. When the entire base has been woven, cut twenty-four spokes, each six inches long, and place one on each side of every base spoke.



Pen and Pencil Tray on Oblong Base

Turn up and place two weavers back of two spokes and weave three rows, making instead of a straight side a rather generous flare outward, then weave three more rows, going each time around every two spokes, then fasten the weavers, separate the spokes again and put on the edge made by taking a spoke back of one, across the next, and down back of the next. Of course any other edge that is desired may be used, but this forms a very pretty finish for a shallow basket.

Basket with Handle. This basket has a base three inches in diameter, and is woven on six spokes; twelve side pieces, each six inches long, are now put in and turned up, and two rows woven very straight. Then one reed weaver and one white one are used and eleven rows woven with these.

Now fasten the white weaver and weave under, over, all around four times with the red alone. This makes a plain, pretty border. Now turn the spokes down in the edge described for the pen and pencil tray, leaving the edge somewhat loose. This gives an attractive finish to the basket.

Cut a very thick piece of reed fourteen inches long and point each end with a sharp knife. Push one pointed end down between the weaving beside any spoke, count seven spokes from that, including the one just mentioned, and push the other end down beside that one.

Basket with Handle

Secure this handle to the basket in the following manner: Take a long piece of reed the thickness of the weavers and push it down between the weaving beside one end of the handle. Take across the edge to the inside of the basket and push to the outside between the weaving. Now bend up around the handle and wrap to the other side, where it is fastened in this way: going from the outside to the inside, then around the handle to the outside, through the loop made by itself, through to the inside again and cut off. The handle may be wrapped so that the wraps are quite far apart, or so closely that the entire handle is covered.

Many varieties of handles may be put on such a basket. Two or even three pieces may be inserted behind the same spoke and all wrapped together with fine reed to make a thick handle. Or, one piece may be inserted behind a spoke and another behind the third from that, and each wrapped separately for a little way, and then brought together.

Fern Dish of Reed and Braided Rush

FIVE spokes are cut, each about five and one-quarter inches long, and a base woven on them with a fine pale green weaver. Do not begin at once with the green weaver, make a centre, say four rows of the natural reed. Instead of making the base perfectly flat, make it concave with the hollow side to the outside of the basket, tightening the weavers the last row or two around.

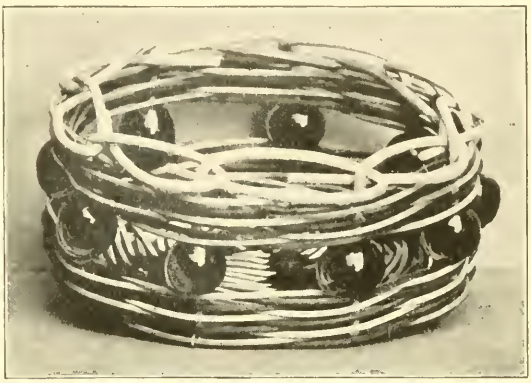
Now eleven side spokes are cut, each one about seven inches long. Place one to the right of every base spoke and insert the extra one any place to fill in and make the odd number. Turn up the sides and weave a few rows, three or four, of the green, using one weaver in the under and over weave. Now substitute for this a weaver of braided rush in the natural green. Have it well soaked, but squeeze most of the water out before using. Weave three rows and then take up the green reed weaver again. Four rows with the latter will finish the weaving.

For the edge, take any spoke back of the next one to the right, push down and cut off. Take the one back of which the first was put across, to the left, and push down beside the one we started with. Do this all around, which makes six pairs of loops. In order to make it come out even an extra spoke will have to be inserted near the odd one after the weaving is finished, and those two treated as the others. A small pan can be set in.

Fern Dish of Reed and Rush

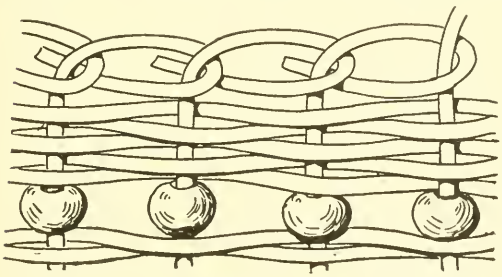
Basket Trimmed with Green Beads

CUT four base spokes, each five inches long, and from the very start use two weavers, one of uncolored and one of green reed. When the base is finished add eleven side spokes, each eight inches long, one at each base spoke and the extra one any place that is convenient. Now turn up the sides and continue with the green and uncolored weavers for five rows; fasten the weavers and slip a large green glass bead over each spoke.



Basket Trimmed with Beads

At the point where the weaving was discontinued, start again by sticking each weaver down through a bead to hold it, and then weave five more rows and finish with the following edge: Take any spoke and bend it down back of the next one to the right, across that one to the front, forming a loop, and in back of itself again (see detail). This forms a chain of flat loops all around, through which a ribbon may be run. The sides of this basket are kept rather straight.

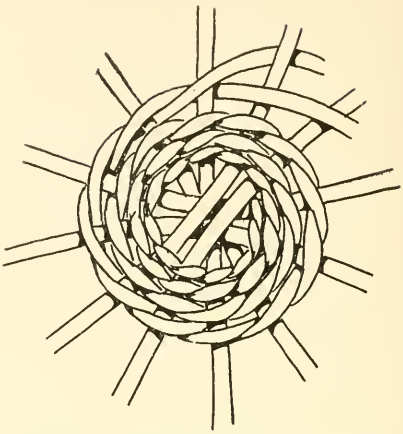


Detail of Edge of Basket Trimmed with Beads

A pretty effect is gained by using large uncolored wooden beads and uncolored weavers, and when the basket is finished it may be dyed or painted, any desired shade, thus making beads and basket all one color.

Additional Hints for Basketry

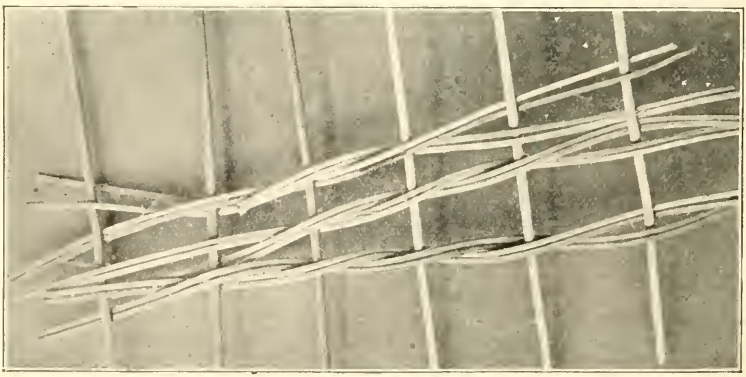
THE first detail shows the use of two weavers, and is described on page 23. The lower detail shows a section of basket where the weavers are used in pairs. This makes a pretty basket, or it may be used for part of a basket, say a section just before putting on the edge, or a few rows through the middle. Simply take four weavers and lay two together behind a spoke and weave as before shown, being careful to keep them straight in weaving.



Commencing a Basket with Two Weavers

For description, see page 23

We must not forget to mention baskets made on wooden bases. These may be bought round or square, or can be made any shape that is desired. Bore small holes near the edge, an even number if two weavers are used, an odd number if the weaving is to be done with one weaver in the in and out weave. The side spokes must exactly fit the holes. Push one end through a hole and the other end through the next and pull up tight.



Weaving in Pairs

Lids are made just like bases, only a row or two larger, then they are turned up and the sides woven for a few rows, perfectly straight. Keep fitting it on the basket while making, to be sure it fits. Finish with a very close flat edge.

The cut on this page is a detail which makes a very attractive basket. While ordinary round reed may be used with good results, flat reed is most attractive when used in this way. Wrap the weavers with raffia before using. Wrap from left to right with one color and then the other way with another color.

Wrapped Weavers

It is somewhat tedious to make such a basket, as it takes a good bit of time to wrap the weavers, but if the colors are well chosen and the work neatly done the result repays one for the time spent. It is just as well not to wrap too much of the weaver at one time. When the weaver is wrapped proceed with the weaving as with any other basket.

The colors here used are brown and green raffia on the natural reed. A pretty effect is gained by using three colors. Dye the reed some pretty color (spokes and weavers both) and then use two contrasting shades of raffia.

Just a hint about coloring: Wood dyes are sold now in all colors and they are remarkably easy to use and very inexpensive. Follow directions on each package. Directions are usually nothing more than adding hot water and diluting until the right shade or tint is produced.

Small baskets should be made first and then colored, or the weavers can be colored separately if desired. This last phase of the work will hardly be possible at school, and should be done by the pupil at home. On small baskets water-colors can be used, and this could easily be done in school. The lower part of the basket may have a heavy coat and the tints grow lighter near the top. One fault with these colors is that they fade.

A CHILD having gone this far in basketry should begin to have ideas of his own on the subject and be able to put them to use. For instance, he should now be able to weave with three weavers, and to use willow, grasses, etc. Of course, willow is more difficult to handle than reed, owing to its slippery nature and to the fact that the strands are not of a uniform thickness.

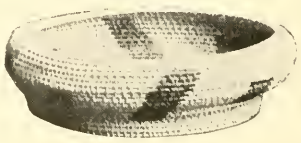
All kinds of porch and hanging baskets should now be attempted as well as scrap-baskets, etc., the latter being, of course, made from heavy reed.

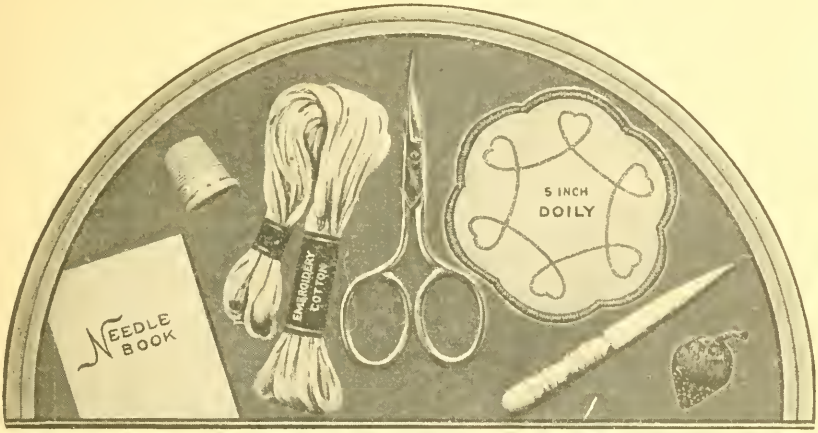
A pretty basket for flowers is made on the order of the one shown on page 27, only the shape is a trifle different. Procure a small tin can, one of the long narrow kind, and make the base of the basket as big as the bottom of the can. Keep the sides perfectly straight for about as many inches as the can is high and then gradually flare the top for several inches. This is done by pulling out each spoke slightly as the weavers go back of it. Put on a handle described on page 27. The can, of course, is to be filled with water and set inside the basket to hold flowers. A smaller basket can be made over a straight glass tumbler.

The same idea can be carried out in a low basket with a wide base by setting in a small pan and filling with earth in which flowers may be planted.

Splints are nice for the larger outdoor baskets, the heavy splints being more easily handled. These are very easily made into square bases. Simply lay down a row of long splints equal distances apart, and, using others as weavers, weave under, over, etc. When the base is sufficiently large turn up the sides and continue the same weave. When the basket is high enough, finish the weaving and bend each spoke back towards the outside of the basket and down close to the last row of weaving, pushing the end between the weaving.

Do not color splints or willow in hot dye, and, of course, the cold dye will require a longer time to take. Many people do not dye their baskets at all, simply going over them with a light coat of varnish.





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